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## Henri Temianka (Concert Programs)

Pittsburgh Symphony Orchestra

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# PITTSBURGH SYMPHONY ORCHESTRA

27th SEASON 1953-54

WILLIAM STEINBERG  
Musical Director and Conductor

MARCH 12, 14, 1954

PROGRAM MAGAZINE



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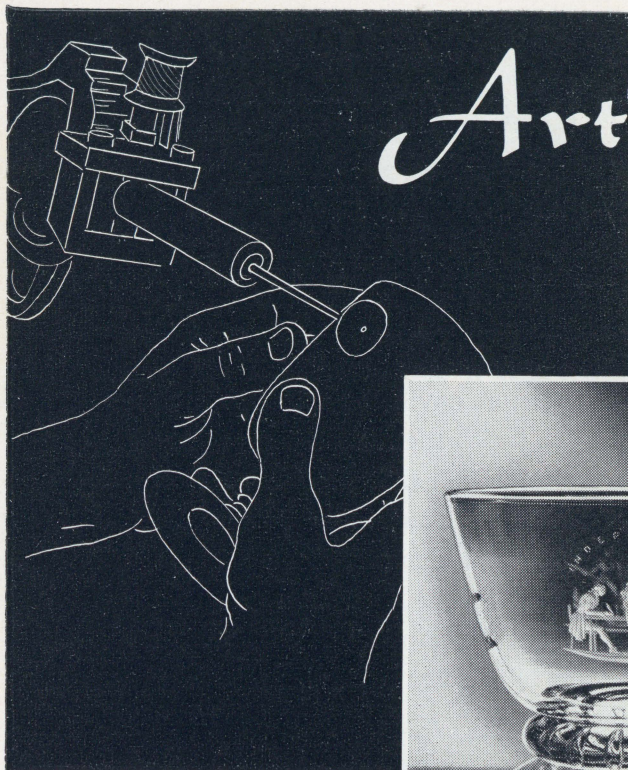


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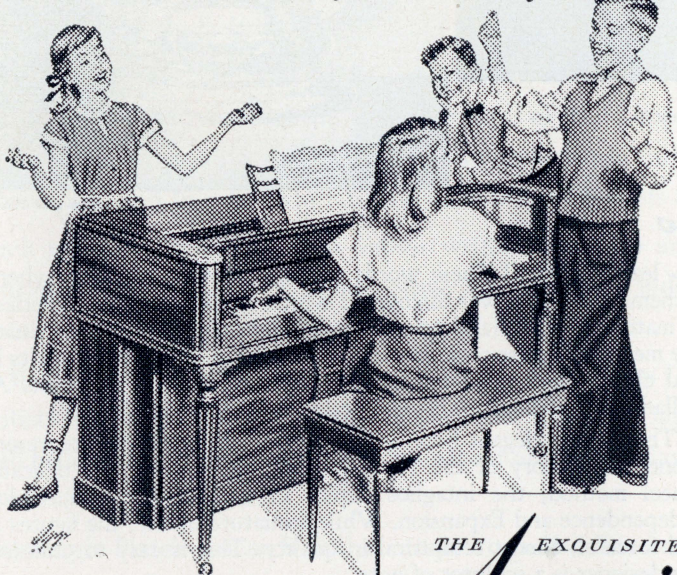




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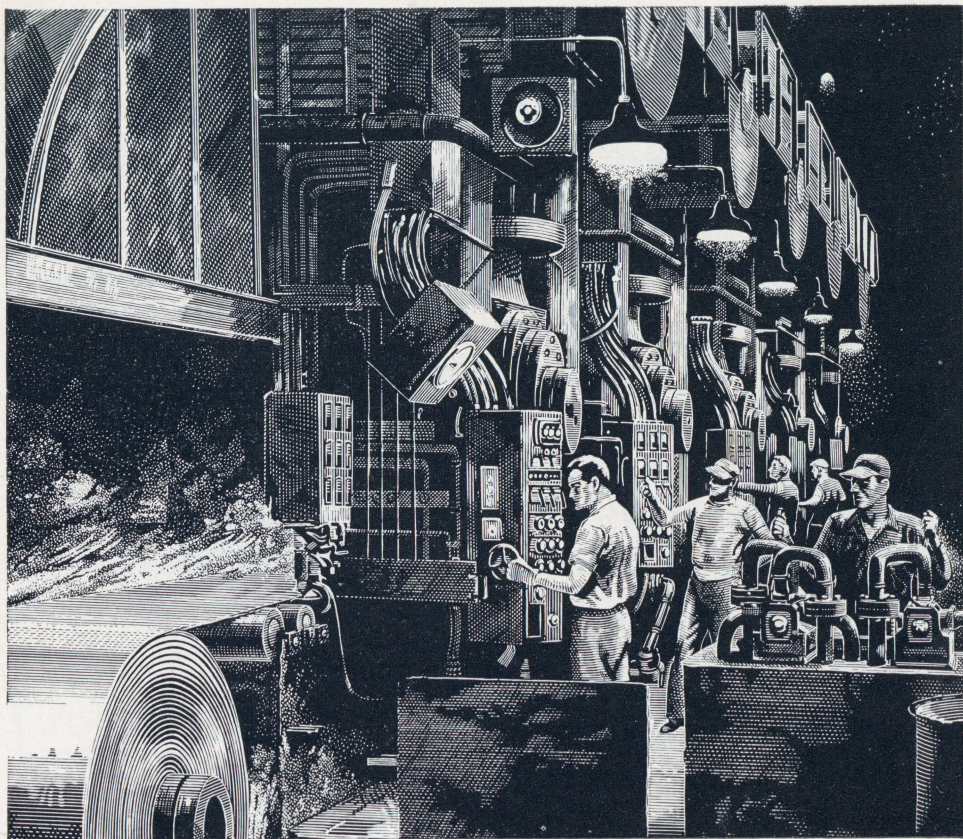
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WENDELL S. GULLION, *Editor*

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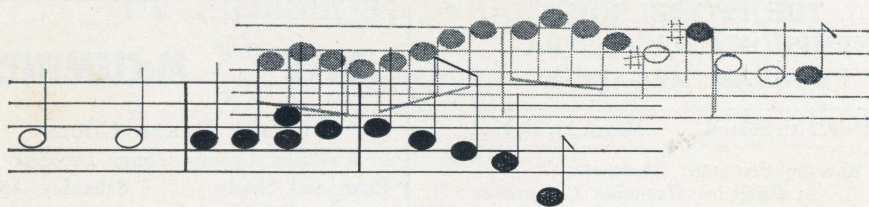
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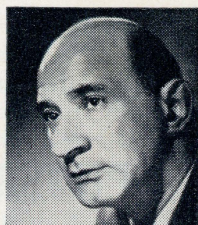
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# The Program for Next Week.... March 19 and 21

**WILLIAM STEINBERG, Conducting**

**ISAAC STERN, Violin Soloist**



STEINBERG

MOZART.....	<i>Symphony No. 40, in g minor</i>
BARTOK.....	<i>Concerto for Violin and Orchestra</i>
BEETHOVEN.....	<i>Symphony No. 5, in c minor</i>

"IMPECCABLE . . . singing tone . . . made to order for this richly scored music . . ."

Those are some of the adjectives and phrases that gushed (yes!) from the typewriters of blase New York music critics last March. The reviewers were talking about the Bartok violin concerto, as performed by Isaac Stern and the Pittsburgh Symphony Orchestra, Steinberg conducting, in Carnegie Hall.

Yes, the Bartok is a great work; despite the fact that it was written a scant sixteen years ago, it already has taken its place in the modern repertoire. The team of Steinberg and Stern is one uniquely qualified to interpret this score in all its beauty, its ruggedness, its climactic passages.

That is the combination that will be heard in Syria Mosque in the next pair of concerts by the Pittsburgh Symphony on March 19th and 21st. Stern and Steinberg will give Pittsburgh audiences an opportunity to hear the work and interpretation that had the New York critics and public cheering. And, in contrast to the Bartok concerto, Steinberg conducts Mozart's symphony No. 40 (K. 550) in g minor and Beethoven's symphony No. 5 in c minor.

Isaac Stern will be making his seventh appearance as guest soloist with the Pittsburgh Symphony. Universally recognized as one of the top virtuosi of our time, Stern is the only

major violinist whose entire training is exclusively American. He began study of the violin at an early age in his home town, San Francisco, where he took lessons from Naoum Blinder, the concert-master of the San Francisco Symphony Orchestra. One of his early public appearances was as soloist with Pierre Monteux conducting; at the time, Isaac was eleven. Thereafter followed engagements with the orchestras of Los Angeles, Portland, Seattle, Minneapolis and Chicago. His New York debut was in 1937, and since that memorable triumph, Stern has appeared with virtually every major orchestra in the United States, in addition to touring Latin America, Israel, Europe and Australia. Three times, he participated in the notable festivals directed by Pablo Casals at Prades and Perpignan, and he also has found time to perform in two Hollywood films, numerous radio network broadcasts, and etch his violin artistry for posterity on a notable series of recordings.

## Paganini Quartet

EVER SINCE the Paganini Quartet was formed in 1945, its attraction has been two-fold: not only are all four musicians superb artists in their own right, but the instruments they play are all authentic Stradivari which were originally the cherished possessions of that great virtuoso of the romantic era, Nicolo Paganini.



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The group is composed of Henri Temianka, former concertmaster of the Pittsburgh Symphony Orchestra, first violin, Gustave Rosseels, second violin, Charles Foidart, viola, and Lucien Laporte, 'cello.

Their contribution to the program will include selections for quartet and orchestra by Elgar and Martinu and the Beethoven Violin Concerto to be played by Mr. Temianka. To conclude the program Conductor Steinberg will present the Orchestra in a choreographic poem by Ravel, "La Valse."

### Missa Solemnis

BEETHOVEN'S impressive, seldom-heard *Missa Solemnis* will be performed under Steinberg's direction at the concerts of April 9th and 11th. The monumental work will be performed for the first time in a concert by the Pittsburgh Symphony Orchestra, and judging from early advance interest, concert-goers believe

it will provide an exciting and fitting climax to the twenty-seventh season.

Pittsburgh's famed Mendelssohn Choir, trained under the direction of Russell Wichmann, will be heard, as will four notable soloists: Frances Yeend, soprano; Elsa Cavelti, contralto; Joseph Laderoute, tenor, and Mack Harrell, bass-baritone. Miss Cavelti will be making her debut in Pittsburgh, but it will not be her first appearance with the Pittsburgh Symphony. She will be heard in the Orchestra's second Carnegie Hall concert in New York on Friday evening, April 2nd. She performed under Steinberg's baton at La Scala, Milan, last summer and our conductor—ever alert to encourage new talent—promptly engaged her to make her American debut under his direction. Miss Cavelti will do the important alto part in Mahler's "Das Lied von der Erde" which, with Schubert's second symphony will be programmed in New York.

SATURDAY EVENING, MARCH 20

MELLON AUDITORIUM

## The Pittsburgh Symphony Orchestra

WILLIAM STEINBERG, Conducting

FREDELL LACK, Violin Soloist



WEBER.....	Overture to "Der Freischuetz"
SCHUBERT.....	Symphony No. 2 in B-flat major
RAVEL.....	La Valse
LALO.....	Symphonie Espagnole
	Miss Lack
BORODIN.....	Selections from Polovtsian Dances
	(Prince Igor)

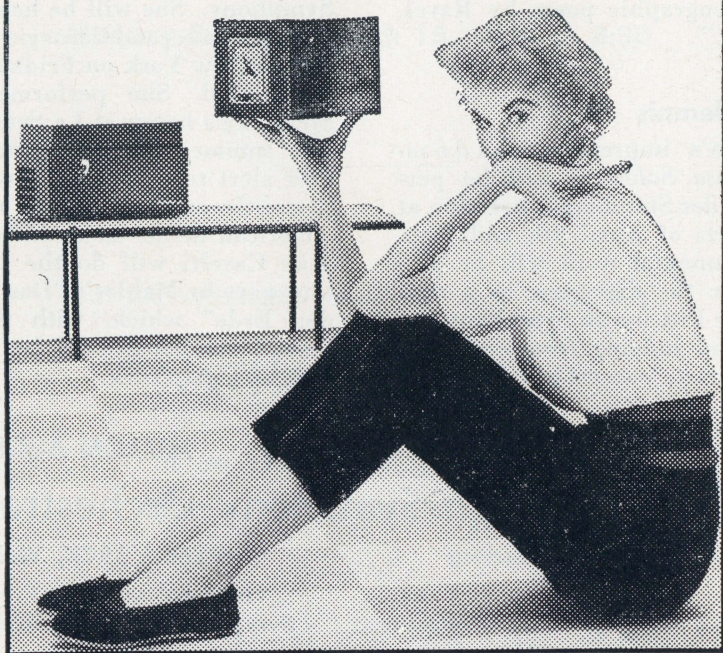
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FREDELL LACK makes her Pittsburgh debut at this concert. This

young American violinist has a remarkable list of awards: 2 successive years, winner of the Oklahoma State prize for Young Artists under 15; McDowell Club Young Artists' Award; 1st Prize National Young Artists' Contest of the National Federation of Music Clubs; American Artists Award from the Brooklyn Institute of Arts and Sciences; Laureate, Queen Elizabeth Competition, Brussels.



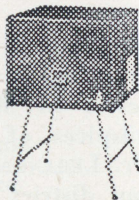
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# Notes on the Program

By FREDERICK DORIAN

## STRING QUARTET PLUS ORCHESTRA

TWO WORKS on this program are scored in an unusual manner. We refer to the combination of a string quartet with an orchestra, as it occurs in Elgar's *Introduction and Allegro* and in Martinu's *Concerto for String Quartet*.

The romantic masters of the nineteenth century, with their emphasis on tone color as an end in itself, neglected the forms of the contrapuntal concerto. But certain contemporary composers feel a kinship with the creative methods of the baroque era, where a highly polyphonic scoring of concertos was a prevalent practice.

Thus, the eighteenth century *concerto grosso* displayed the contrast of two sound bodies as a stylistic principle: several solo instruments

were frequently set in opposition to the collective of the orchestra.<sup>1</sup>

In the works by Elgar and Martinu, the string quartet (of two violins, violas and 'cello) is treated as a homogeneous unit. Solo work is interspersed throughout the score. Like the concertino of the Baroque, the quartet appears as a tool of counterpoint, not merely as a carrier of coloristic nuances.

Elgar employs strings only: string quartet plus string orchestra. Martinu, however, juxtaposes a string quartet with an orchestra of various groups.

1. An example of the baroque type was represented by Corelli's *Concerto, Grosso, No. 2*, performed in these concerts on January 1-3, 1954.

## INTRODUCTION AND ALLEGRO FOR STRINGS (QUARTET AND ORCHESTRA), Op. 47

Edward Elgar

(Born at Broadheath, near Worcester, England, June 2, 1857; died at Worcester, Feb. 23, 1934)

THE *Introduction and Allegro for Strings* is a work of Elgar's mature period. The score bears the date of completion, February 13, 1905. The premiere took place one month later in Queen's Hall, London. Here is music of impeccable skill and nobility of expression. The writing for strings is entirely convincing; Elgar was a competent violinist.

As the title indicates, the ground-plan of the score is in two parts. First, we hear an extended introduction wherein the tempo fluctuates from a basic *moderato* to faster and slower time variations. The music was conceived in Wales. Elgar was moved by the sound of folk songs heard at a distance. And he modeled one of the main themes—which is already intoned in this intro-

duction and assumes significance throughout the work—after Welsh folklore.<sup>1</sup> We recognize this tune with its dropping third, as it is played by the solo viola.

The main movement (the second part) is an *allegro* in G major, built on a sonata scheme. The principal subject is lyric, starting *pianissimo*. Announced by the first orchestral violins, it reaches for an arch of two octaves and glides down again. In the introduction, the principle motive was heard in a minor key: "smiling with a sigh," Elgar remarked.

The solo quartet offers the second

1. According to the biography, *Sir Edward Elgar* by J. F. Porte; Kegan Paul, Trench, Trubner and Co., Ltd., London, 1921.



theme, in the dominant. It is played *staccato* in even sixteenths. This theme is shifted back and forth from the quartet to the orchestra until both join forces in a broad *nobilmente*. A large *ritardando* sings out.

The return of the *allegro* occurs in *g* minor. Humorously, Elgar called the next section "a devil of a fugue." Its subject (of two bars) is given out by the second, and taken up successively by the first violins, next by 'cellos and basses.

The greater part of the development displays antiphonal<sup>2</sup> character. Shortly before the recapitulation,

the main tonality, *G* major, is restored. A coda of intensity, sustaining the Welsh theme and combining it with the main motive, concludes the work with typical Elgarian breadth.

The composer dedicated *Introduction and Allegro for Strings* to his friend, Professor S. S. Sanford of Yale University. At the Yale commencement, on June 28, 1905, Elgar received an honorary degree of Doctor of Music.

2. Greek: sounding in answer. A responsive system of sonorities in singing or playing.

# CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR, OPUS 61

*Ludwig van Beethoven*

(Born in Bonn, December 16, 1770; died in Vienna, March 26, 1827)

LACK OF MELODY is one of the chief complaints directed against modern music. In 1806, when Beethoven's *Violin Concerto* was first performed, it was as modern as only the most advanced music today. And true enough, the concerto was attacked because of its "lack of melody." Furthermore, the score was considered unplayable.

It is only in retrospect that we understand both sides: the genius

who created the new, and his past-bound audience incapable to make the necessary adjustment to a music of the future.

Circumstances surrounding the premiere of the *Violin Concerto* contribute a chapter on concert life and program making in vogue in the nineteenth century. To play Beethoven's work as an entity of three consecutive movements was apparently out of the question. Instead,

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Franz Clement,<sup>1</sup> the first interpreter of the concerto, carved the music into two portions. In the first part of the program, he played the opening movement only. After the intermission, Clement performed one of his own sonatas, offering the public not only something to hear but also to see: he fiddled on one string alone, and with the violin turned upside down. The audience, having been entertained by such musical tricks and placated like children, now had to return to the serious business of listening to the remaining two movements of the Beethoven Concerto. But all this coddling did not produce—it never does—the desired result. Beethoven's concerto was rejected.<sup>2</sup> Its present popularity dates back to the efforts of Joseph Joachim who revived the score in the second part of the nineteenth century.

#### I

The music opens with a *tutti*, announcing the main theme in D major, 4/4. This is followed by the subsidiary subject, entrusted to the woodwinds like the first theme. Beethoven avoided the string color in this orchestral exposition, saving its timbre for the oncoming statements of the *violino principale* (as Beethoven refers to the solo in the score).

The solo comments on these two themes (still in the main key) and leads into the development section, where the accompanying orchestra assumes an increasing role. The exposition is repeated and augmented by a *coda*.

1. 1780-1842; violin virtuoso, composer, conductor, famous for his phenomenal memory.

2. Here are a few quotes from the reviews: "... If Beethoven continues upon this path, he will fare badly ..." "... The continuity is often completely broken ..." "... common-place passages ..." "... a concerto for kettledrums ..." (stupidly alluding to Beethoven's ingenuous use of tympani).



## II

A *larghetto* in G major brings a theme with variations. Three variations lead to an intermediate section, after which the theme is restated.

The solo plays florid figurations, while the theme (or its fragments) appears in other instruments. A *cantabile* is played on the G and D strings of the solo violin; quietly accompanied by the orchestral strings (later by dotted calls of the horn and by pairs of woodwinds), it achieves thematic independence.

The end of this timeless music, remote from all earthly turmoil, comes with the advent of *fortissimo* chords. A short *cadenza* still postpones the oncoming finale with an *ad libitum* passage.

## III

But suddenly a *rondo* theme springs forth like a hunting signal: a gay 6/8 figuration of the D major triad, played by the solo and lightly accompanied by cello.

An episode flows into a gentle minor, intoned by the solo violin and repeated two octaves lower by the bassoon. To the reprise of the *rondo*, a *coda* is added. *Perdendosi*,<sup>3</sup> the sound decreases for a last time into extreme softness. The main motive climbs to the heights of the *discant*. Forceful strokes on *dominant* and *tonic*, executed by all performers, conclude the concerto in bright spirit.

3. Dying away, gradually decreasing in dynamics and sometimes in speed.

# CONCERTO FOR STRING QUARTET AND ORCHESTRA.....Bohuslav Martinu

(Born in Policka, Czechoslovakia, December 8, 1890)

The *Concerto for String Quartet and Orchestra* originated in Martinu's Paris period. In 1931, after a concert of the *Pro Arte Quartet*, Martinu joined the players in a small cafe. The chamber musicians asked

the composer to write a quartet with orchestral accompaniment for them. Martinu complied; he started sketching the score on the next day. In his search for an adequate form, he was guided by his admiration for

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the *concerto grosso* of the Baroque.

Accordingly, he planned the concerto in three movements of sharply contrasting character — fast, slow, fast. The opening is a lively *allegro* in 2/2, growing monothematically.<sup>1</sup> The tone play develops from one single theme, providing the material for both the *concertante* parts of the string quartet and the orchestral *tutti*.

The second movement is an *adagio* in 4/4. As so often in baroque concertos, this central part becomes the main field of soloistic expression. The quartet is in the foreground.

The finale, *tempo moderato*, 2/4, displays the plan of a *rondo*. The initial statement re-occurs several

1. Greek; monos meaning one, Thema meaning proposition, subject.

times, separated by episodes. Quartet and orchestra participate eagerly in the contrapuntal game.

\* \* \*

Bohuslav Martinu grew up in the musical climate of Bohemia. He enrolled in the Conservatory of Music in Prague at the age of sixteen; later he studied composition with Joseph Suk, Dvorak's son-in-law and a staunch exponent of Czech tradition.

In 1913, Martinu became a member of the Czech Philharmonic Orchestra, playing for the next ten years on the second stand of the first violins. Here, he acquired inside knowledge of the symphonic repertoire, old and new.

During these formative years, Martinu was greatly influenced by Mah-

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ler who came frequently to Prague conducting his symphonies. But the most decisive impulse sprung from France: a performance of Albert Roussel's *Poem of the Forest*, in which Martinu participated, marked a turn in the young composer's orientation. In September 1923, he went to Paris to study French art in its own environment.

Roussel became his teacher. In Montmartre, Martinu lived close to the *avant-garde* of musicians, painters and poets, who were then shaping the face of a new art. By no means did Martinu uncritically surrender to the exciting modes of a novel expression that surrounded him. Fundamentally, he retained the characteristics of a Bohemian musician. But gradually his style absorbed the French virtues of formal clarity and instrumental finesse.

Martinu remained in France until Hitler's invasion. He arrived in America in 1941, making his home in New York City. At present he is in Europe on a Guggenheim Fellowship.

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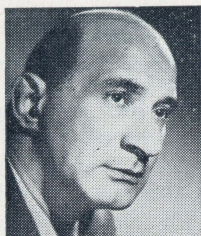


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(Born in Ciboure, Basses-Pyrenees, March 7, 1875; died in Paris, December 28, 1937)

SINCE CHILDHOOD, Maurice Ravel loved the waltzes of Johann Strauss. While a student at the Conservatory in Paris, he became acquainted with two French composers who treated dance forms with subtlety and wit—Chabrier and Satie. Young Ravel found the harmony exercises of his excellent but somewhat pedantic theory teacher, Pessard, too unexciting. Hence, he amused himself, and his classmates, by playing on the piano Chabrier's piquant romantic waltzes and the sophisticated sara-bandes of Satie.

In 1911, Ravel explored the waltz form within a piano cycle, *Valses nobles et sentimentales*. In 1919, he planned a choreographic poem and he conceived it as a tribute to Johann Strauss. The form of an apotheosis in tones has a long history in French music. Already Couperin<sup>1</sup> composed his *Apotheose de Lully*<sup>2</sup> bestowing honor upon the founder of French

musical tradition. Ravel exalted in his *Le Tombeau de Couperin* the memory of his illustrious predecessor.

The orchestral allegory, reflecting the music of the Austrian "Waltz-King," was appropriately called *La Valse*. In this score, Ravel evokes the 3/4 rhythm of the Viennese *Walzer* with a mixture of Parisian lyricism and irony. Lasting almost twenty minutes—longer than any of Strauss' dance suites—Ravel's music is technically a *tour de force*. The flow of the music is unbroken; not a single episode is interspersed in its motivic continuity.

The impressionistic character of the music is suggested by Ravel's preface in the orchestra score:

"At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

1. Francois Couperin, surnamed *le Grand* (1668-1733); one of the greatest of the early French composers.

2. Jean-Baptiste Lully (1632-1687), though born in Italy, is identified with the evolution of French music.

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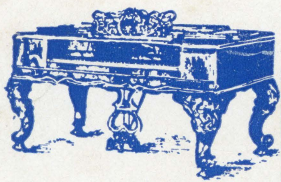
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## Introducing ROBERT MOGILNICKI, *Trumpet*

Massachusetts-born Robert Mogilnicki attended the New Bedford public schools and the New England Conservatory of Music. Prior to joining the Pittsburgh Symphony Orchestra, five years ago, he played in the Minneapolis Symphony. His vacations often have been spent on the musical equivalent of the proverbial bus man's holiday—trumpeting in the Boston "Pops" orchestra and at the Boston Esplanade concerts. When he's not engaged in coaxing ringing tones from his trumpet, he likes to golf, fish and play tennis.





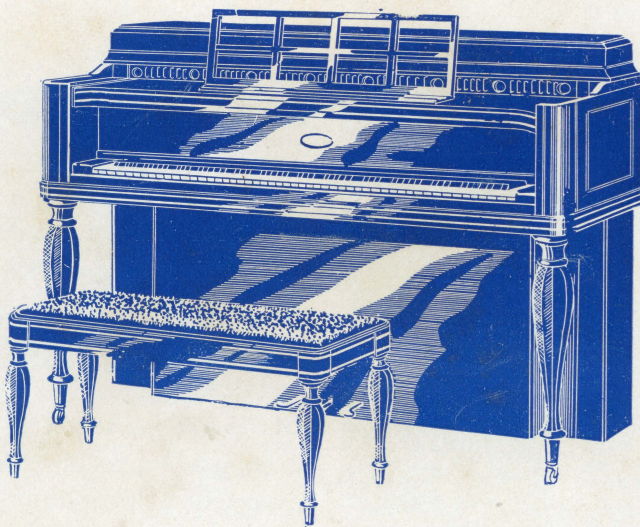
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